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THE MORGAN COLLECTION.

I am assured by a member of the late Mrs. Morgan's family that one local dealer got out of her for pictures some \$700,000, another \$400,000, and another \$100,000. If this is the case it is the most monstrous example of extortion yet made in the record of that form of Dick Turpinism comprised by the trade in foreign pictures in New York.—*To-Day*.

THIS is probably an exaggeration, but there is no question but Mrs. Morgan paid upwards of a million dollars for a collection of pictures that will not bring much more than a quarter of that sum under the hammer, if indeed they reach that. The sale of Mrs. Morgan's orchids was an illustration of how tremendously a wealthy buyer buying without judgment is victimized. The collection of plants which cost her over \$200,000 sold for \$40,000, most of them being bought back by the dealers who sold them to her.

ART IN PHILADELPHIA.

PHILADELPHIA, October 13th, 1885.

THE Fifty-sixth Annual Exhibition of the Pennsylvania Academy of the Fine Arts, opens October 29th, and the public are given until December 10th to appreciate, and peradventure to purchase, such of the 800 entries as may satisfy its ideas of the beautiful. The Mary Smith and Charles Tappan prizes will be awarded, and there will be about \$1,700 of the Temple Trust Fund available for the bestowal of medals and purchase of pictures, if the Academy Board of Directors see anything that, in their estimation, is worthy to permanently decorate the walls of the building.

It is stating a fact not in anywise to be considered news, that, in previous years, the selection and hanging of pictures for the exhibition has not met with the cordial approval of the artists. This season, however, the Academy officials, not caring to be snowed under with complaint and protest, and with a desire to inaugurate the artistic millennium, proposed that the artists should choose from their own number six gentlemen who should be a jury of selection, and accordingly whatever fiery ordeal there is in the premises will be under the immediate control of Messrs. I. L. Williams, N. H. Trotter, G. C. Lambdin, H. T. Cariss, F. L. Kirkpatrick and Henry Thouron. It is additionally proposed that this jury shall select and appoint its own salesman. If all goes as smoothly as anticipated, it is further proposed to have the exhibitors of this exhibition vote for the selection of jurors for the next year, and so on, *ad infinitum*.

There is promised from Chicago some notable French works, and New York and Boston will also be worthily represented. Houghton, Mifflin & Co. will send on their Vedder drawings and Mr. Kemeys will make the department of sculpture bright and variedly interesting by contributing a number of examples from his work. Altogether, Philadelphia will offer superior attractions.

The Artists' Fund Society has been taking a more than passing interest in calendars and made the discovery that a kind of golden wedding anniversary is in order. Being connubially linked to a half century of usefulness, and having risen placidly superior to the youthful extravagances of exhibitions, free art galleries, and the like, it now intends to issue a commemorative volume of text and plates that shall be an *édition de luxe*. About twenty-five pictures have been painted and these have been reproduced by the heliotype process, and very successfully. The Messrs. Lipincott have undertaken the publication of the volume, and the first edition of 500 will be exhausted in filling the orders already received.

About all the artists have returned from their vacations, and there is an air of earnest work about the studios. The art schools have begun the winter's campaign and it is to be hoped that the pleasant anticipations of students and teachers will have full realization.

The Secretary of the Academy, Mr. Corliss, is now the busiest man in town, and I have no doubt that he has his private opinion concerning newspaper men who call him from his work and ask questions. He does not express his conviction of what should be their fate, but no doubt thinks that "something humorous and lingering with boiling oil or melted lead in it" would be about the thing.

EN ROUTE.

A CORRESPONDENT of THE ART UNION writes to inquire why we do not publish a chromo now and then. Let our correspondent be patient. There is no telling what depth of ignominy we may descend to in due time.

THE last number of THE ART UNION was the recipient of so many compliments for its beauty and concrete excellence, that we have been inspired to make this issue an even more beautiful one to look at and more interesting to read. To promise still further improvement in the future would bear the semblance of boasting, so we will modestly leave it to the future to speak for itself.

THE SCENE PAINTERS' SHOW.

CHICAGO, October 12th, 1885.

THE first Exhibition of Water Colors by American Scenic Artists has been open free to the public for some weeks past, in this city, and the eighty-four examples hung on the walls of Messrs. Louderback & Co.'s galleries include some praiseworthy and valuable works. Such a collection proves that the broad pictorial treatment requisite for adequate stage effects does not incapacitate a man for the finer and more delicate manipulation essential to good aquarelles, and shows, moreover, a healthy progressive spirit among scenic artists. The name of Matt. Morgan has long been gratefully familiar to us, and here he is represented by diverse and facile contributions. "Alone in the Forest Shade" (1), shows lumbermen with their load descending a wild ravine flanked on either side by towering pines. The feeling of solitude and gloom is forcibly conveyed and the tree forms and foliage broadly yet carefully handled. "The Lost Comrade" (27), and "Waiting for Death" (14), are strong and weird aspects of prairie life, the former representing a horseman, lasso in hand, who has come upon the skeletons of a horse and rider among the pampas grass, and the latter a bull calf standing over the moribund body of a cow, striving with futile bellow to keep the advancing wolves at bay. A nude figure, "The New Slave" (71), standing expectantly against a rich low-toned drapery, is exquisite in drawing and color and charmingly beautiful in suggestion. Mr. Walter Burridge runs the gamut of landscape figure and decoration and is good in all. His "Spring" (9), "Autumn Leaves" (39), and "Old Mill" (49), are deftly washed-in landscapes, true to nature and aerial in quality, while "My Assistant" (16), a study of behind-scenes life, and a "Ninety Minute Sketch" (83), of his friend Mr. Ernest Albert, show character and a nice sense of texture. Mr. Ernest Albert's "Winter Twilight" (12), is full of the sentiment of the season and excellent in composition, and his "October Morning" (31), "Moonrise" (40), "Sunset" (79), and "Autumn" (80), are severally individual as transcripts and prove his mastery over the vehicle which he uses. "A Decorative Flower-Piece" (84), by the same artist, groups roses, pansies and forget-me-nots in a most artistic and harmonious manner. "Nobody's Claim, Col." (65), and "Near Racine, Wis." (76), by Mr. Thomas G. Moses, are among his best examples and are freely treated and with fidelity to local character and sky effects. Mr. Albert Operti gives us some reminiscences of his Lapland tour in 1884, which are realistic and worthy, and Mr. J. Hendricks Young, "A Busy Day on Chicago River" (38), which together with the local bits by Mr. Moses, Mr. C. E. Petford and Mr. Burridge, is of historical value as it is skillfully painted. "Rats, you Terrier" (59), by the same hand, is a "snappy" and bright treatment of a dog's head and fully catches the spirit of the English. Mr. Henry C. Tryon's "Source of the A Sable" (34), powerfully conveys a sense of sombreness and grandeur, and though ample in detail loses nothing of the vastness and breadth which such a landscape motion calls for. Other works deserving of notice are by Messrs. George Dayton, Sr., George Dayton, Jr., the late L. Malmo, C. Boettger, Chas. Ritter, H. Buhler and John Howell Wilson, whose "Country Road" (76) is especially fresh, verdurous and bright. It is to be hoped that this is only the forerunner of many like exhibitions and it marks a decided growth in the national art spirit.

JOHN MORAN.

OUR ILLUSTRATIONS.

THE illustrations of this issue of THE ART UNION are specially rich in personal interest. Those to the article "Women who Paint" are, with only a couple of exceptions, the work of the ladies themselves; the members of the Society of American Artists contribute the pictures to the sketch of their association.

The Ives Company, of Philadelphia, is to be thanked for the fine plates from Mr. Kappes' drawing for the "Idylls of the King," and Mr. Charles M. Kurtz's "Academy Notes" have been drawn on for several of the cuts not provided by the artists themselves. Our initial letters are the work of Mr. Percy Moran.

FAR-AWAY Melbourne is winning consideration for herself in the field of art patronage. J. E. Millais' last picture has been bought by a local collector for \$25,000, and Mrs. Elizabeth Thompson's "Quatre Bras" has also found a resting-place in the Australian National Gallery. Over in England they are now rejoicing over the opportunity which is opening for them to get rid of the fine art they don't want to their antipodean brethren.